

My installation "FU (風/The Wind)" is a collaborative work with EAM composer Magnus Alexanderson. It was created 33 years ago, in 1991, and was the first work I showed in public. It is also one of three installation works I exhibited publicly before 1994, when a car accident from 1992 forced me to quit any work that was physically too demanding.

I've always thought that the first work one presents in public often reveals the essence of what is to come; Cronenberg's *Stereo* is a good example of this. Likewise, the installation "FU" also shows my foundation, reveals who I am, and discloses my concerns.

I belong to a generation of artists who are "post-avant-garde." The focus is no longer on the concept of "genre" and its development but rather on your life's theme around which you base your art. This makes me something of an oddball in new media settings where modernist thinking still has a firm grip.

To give you an example of what I mean: Vito Acconci is a poet, performance artist, and architect; he has several different titles at first glance. However, if you understand that his art, in whatever form it takes, always delves into the question of space (especially the blurred boundaries between public and private spaces), you start to see the thread that runs through his long career and begin to see the natural evolution of his work. He has always been steadfast in his art-making.

I align myself with that path.

Some time ago, I asked the Swedish composer Ragnar Grippe (whose music I liked and respected) how I should proceed with my art. I said, "I am in the middle between New Media and Contemporary Visual Art and don't belong to either of them." He told me to stay exactly where I was. As it turns out, it was probably the best advice I ever received.

FU (EAM with installation) was shown again 33 years after its creation at the Norrköpings Konstmuseum in 2024. Below is my note on the installation as an afterthought in conjunction with that event.

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A note on my installation FU (風/The Wind) - An Afterthought

In the seminal film (as well as one of my favourite films) *2001: A Space Odyssey* from 1968, directed by Stanley Kubrick and co-written by him and Arthur C. Clarke, a monolith appears, symbolising the source of higher knowledge that influences our ape ancestors to evolve into *Homo sapiens*, marking this leap as the dawn of human history.

Defined by Merriam-Webster as "a single great stone often in the form of an obelisk or column," a monolith implies singularity and solidity.

But what if knowledge isn't like a monolith—singular, solid, and indivisible? What if it is instead fragile, made up of many different pieces, capable of being broken, as well as inherently plural? What if knowledge isn't a monument but rather multifaceted passages through which we walk?

What if knowledge isn't about messages from an "advanced" future that manifest themselves, but rather a continuous reinterpretation and reactivation of, as well as unforeseen ways of reconnection with, our past and present, in which each newly discovered piece of perspective weaves an untrodden path forward by blending the known with the untried? What if there is no absolute knowledge but only the collective experience of ourselves, within whom multiple interpretations are always possible?

Imagine a future, our future, that is unknown and undetermined. Imagine now alternative possibilities to what we today aspire to, what we today assume without question, what we have so far taken for granted, and what we have until now considered always right.

And if our desire to right the wrongs of the past and the present leads us to see time not as linear, but as winding, bending, reversing, escaping, jumping, and at times even looping, how can we then proceed to decide that knowledge itself doesn't mirror this complexity?



(Installation view of FU at the Norrköpings Konstmuseum, May 2024)

The installation consists of five sheets of rice paper, each measuring 1 meter wide and 3.5 meters high. Each sheet is composed of 3 to 5 parts that are neatly arranged to create a pattern. Rather than being placed on the floor, the sheets are hung from the ceiling, creating an intricate effect as they sway with slight air circulation.

The work was created in 1991 for an Electro Acoustic Music piece composed by Magnus Alexanderson. It was exhibited in several cities across Sweden between 1991 and 1994 and was shown again in 2024 at Norrköpings Konstmuseum.

The music for FU is available from Elektron Records.